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MANY of the friends of the late Mr. Henry Buckland are using the most piousworthy exertions to raise a fund to be invested for the benefit of his widow and children. We hear that the Dean and Clergy of St. Paul's are amongst the most liberal subscribers to this fund; and we may state that Mr. Montem Smith (of Holly Lodge, Brixton) is desirous of receiving the names of any artists who are willing to give their services in a concert about to be organized for the benefit of Mr. Buckland's widow and family.

We regret that we have not space even for extracts from a memoir of the late Dr. Hodges, which has been forwarded to us from the brother of the deceased. Dr. Hodges was well known in Bristol as a talented organist and composer; but he has for many years resided in the United States of America, where not only his musical acquirements, but his blameless and truly Christian character endeared him to all who knew him. He died in England, and was buried at Stanton Drew, Somersetshire.

By the September number of the "Tonic Sol-fa Reporter," which has been forwarded to us, we perceive that the library of music for the use of the Society is fast accumulating. Handel's oratorio, *Jephtha*, is preparing for publication; and in announcing this to his readers, the editor, Mr. Curwen, truly says—"Our fathers were much happier than we; for they could sometimes listen to these great works which modern conductors leave slumbering in their glory."

WE have to record the recent death of Mr. W. Bartholomew, which took place in London on the 18th of August. He wrote the English words of Mendelssohn's *Elijah*, *Athalie*, *Antigone*, *Edipus*, *Walpurgis-nacht*, *Loreley*, most of his secular songs, and "Hear my prayer;" the latter was composed at his suggestion, the manuscript being presented to him by the composer. Whatever merit may attach to Mr. Bartholomew's labours in a purely literary point of view, there can be no question that so admirably are his words adapted for the music to which they are wedded, that it would be almost impossible—especially in *Elijah*—to imagine that they can ever be dis-united. *Athalie*, *Antigone*, and *Edipus*, were frequently performed at Windsor Castle and Buckingham Palace on the occasion of State parties, by command of the Queen and the Prince Consort; the reading parts being assigned to Mr. Charles Kemble, Mr. Bartley, or the Author. Mr. Bartholomew possessed some costly presents from Her Majesty and the Prince; he also received the gold medal of merit from the late King of Prussia. Costa's *Eli* and *Naaman* were from his pen; likewise Spohr's *Jessonda*, and a large collection of German songs. He was a man of strict integrity and cultivated taste, a good violin player, a good chemist; and, as an honorary member, his paintings were admitted at the Royal Academy. In the year 1853, Mr. Bartholomew was united to Miss Mounsey (now known as Mrs. Mounsey Bartholomew), a talented organist, and one of our most voluminous female composers. About ten years ago Mr. Bartholomew was stricken with paralysis, which affected the lower limbs, and confined him to his bed-room until his death. During the whole of his illness, he exhibited an unusual amount of patience and cheerfulness, departing full of hope and tranquillity.

New Music.

O GOD, HAVE MERCY.—Anthem. By J. Baptiste Calkin. (Novello, Ewer and Co.)—This anthem, the words of which are paraphrased from the 51st Psalm, consists of a solo for a tenor voice, and a chorus in the key of E major. A few notes for the organ announce the very striking subject which afterwards plays so important a part, and this is immediately taken up by the solo tenor voice. This movement is not only elaborate, it is interesting, and it abounds in evidences of its author's fertility of invention and freshness of imagination. We might urge that it is so intensely chromatic as to be somewhat unvoiced; but then it is to be borne in mind, that being for a single voice, progressions are quite admissible which would be most inappropriate for a body of voices. More than this, those who know Mr. Calkin's compositions are aware that he has a manner of his own, and that a certain, or perhaps we should say an uncertain, dash of chromaticism forms an essential element of that manner. Given, therefore, a composition of Mr. J. Baptiste Calkin, and we must be content to accept it with the usual conditions attached. For our part, we invariably find so much to admire and to interest in this gifted author's productions, as quite to outbalance the occasional inequalities upon which we may feel it our duty to remark. The chorus, "My lips, O Lord, do thou open," founded upon the same most emphatic musical phrase, and again announced by the organ, is a masterly and a highly effective piece of music. Here all proceeds in such broad, open harmony as befits the subject, and the movement, which swings along from first to last in capital style, is written so purely as to ensure efficient performance, and the utmost breadth of effect. At the fourth bar of page 8, by the way, there must be surely a printer's omission; the chord of E follows strangely on the chord of the seventh on G sharp. The renewal of the subject at this point, by all four voices in succession, and again with all the voices in unison to *staccato* chords in the organ, is a very ingenious device, and produces a most exhilarating effect. The movement culminates brilliantly with a massive piece of harmony in semibreves, which leaves us full of admiration. Mr. Calkin numbers this work Op. 54.

THE RIGHTEOUS SHALL FLOURISH.—Anthem. By J. Baptiste Calkin. (Novello, Ewer and Co.)—Mr. Calkin is as prolific as he is interesting; for here, while the pen is yet wet with which we sounded his praises in respect of Op. 54, is his Op. 55, in which,

be it remarked, there is observable no sort of falling off. The anthem is called a "full" anthem; but, as it opens with a long "verse," or solo for the four voices, this is surely a misnomer. The subject of this movement (in the key of G) is introduced with good effect by the four voices successively, to the words, "The righteous shall flourish like a palm tree" (Psalm 92) and a very flowing movement is brought to a close by a repetition of this first phrase re-harmonised. The declamatory setting of the next passages—"Such as are planted in the house of the Lord," &c., for the male voices, if less original, is no less effective than the rest of the composition; indeed, being written for the middle of the voice, there can be no doubt that its delivery will be highly impressive and emphatic. The final chorus, "That they may show how true the Lord my strength is," is capital. The splendid subject is treated with the utmost vigour and animation, is never lost sight of, and the movement is brought to its close most impressively by a progression at once large and melodious, on successive dominant and tonic pedals. We have derived much satisfaction from the perusal of these excellent productions, which must certainly rank amongst Mr. Calkin's best efforts. They deserve to become (and doubtless will become) extensively known. They only require to be known to be appreciated.

O LORD, HOW MANIFOLD ARE THY WORKS.—Full Anthem for Harvest. By G. A. Macfarren. (Novello, Ewer and Co.)—Mr. G. A. Macfarren has long since gained his spurs, and it is quite unnecessary to enter at length upon the merits of this, one of the latest results of his rich and apparently exhaustless mind. The appropriate words of this anthem are selected from the 104th Psalm, verses 24, 13, and 14, and it would be well if the printer's "reader" were, in a future edition, to point them; at present it is very difficult to follow their meaning. The opening of the composition is chaste and melodious, and it is remarkable for its most admirable continuity; a counter theme in D minor (the first having been in F major) forms at once a relief and a contrast, and leads up with charming freshness to the return of the original key and subject, *forte*. This is broken off at a brilliant chord of the seventh on G, which is succeeded by a delicate and highly original *coda*, terminating the anthem most peacefully and happily. A striking feature throughout this composition is the original use Mr. Macfarren makes of his organ. This he always treats as an *obligato* part, and the effects thereby obtained are sometimes as novel as they are charming. The introductory phrase, to wit, so frequently used in the course of the anthem, and especially in the *coda*, is in itself choice, and associated with the voices in harmony, productive of the most piquant and unexpected effects. The tenor voice, in these last bars, has a sort of *obligato* phrase also, of infinite beauty.—*The Queen*, Sep. 14.

TO CORRESPONDENTS.

* * * Notices of concerts and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistake which may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers, that although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Dominant.—It is not necessary to be a member of any Academy in order to qualify a candidate for a musical degree.

A. T. C.—We should recommend our correspondent to apply at the Royal Academy of Music, Tenterden-street, Hanover-square.

Rd. Robinson.—Our correspondent must see that were we to offer critical opinions upon immature musical compositions, we should be inundated with manuscripts. The same answer will apply to "Dominant."

M. O. S.—Our correspondent must forward us his composition if he wish it to be taken into consideration with a view to its publication in the Musical Times.

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers or supplied to us by occasional correspondents.

BANGOR.—On Saturday, the 31st August, the First Choral Festival of the Associated Choirs for the Arch-deaconry of Arllechwedd, was held at St. Mary's Church, when there was a numerous congregation. At one o'clock a procession of choristers and clergy, with banners, &c., was formed at the Infant School, Dean-street, and proceeded to the church, singing, as a processional hymn, the Old 100th Psalm. As soon as the choristers were seated, the doors of the church were thrown open